

Arranged for piano, voice and guitar.

# TODAY'S CHART HITS

A selection of the best male artists in the charts today

Including

ROBBIE WILLIAMS & GARY BARLOW

KINGS OF LEON

JASON DERÜLO

& many more...



32-  
42

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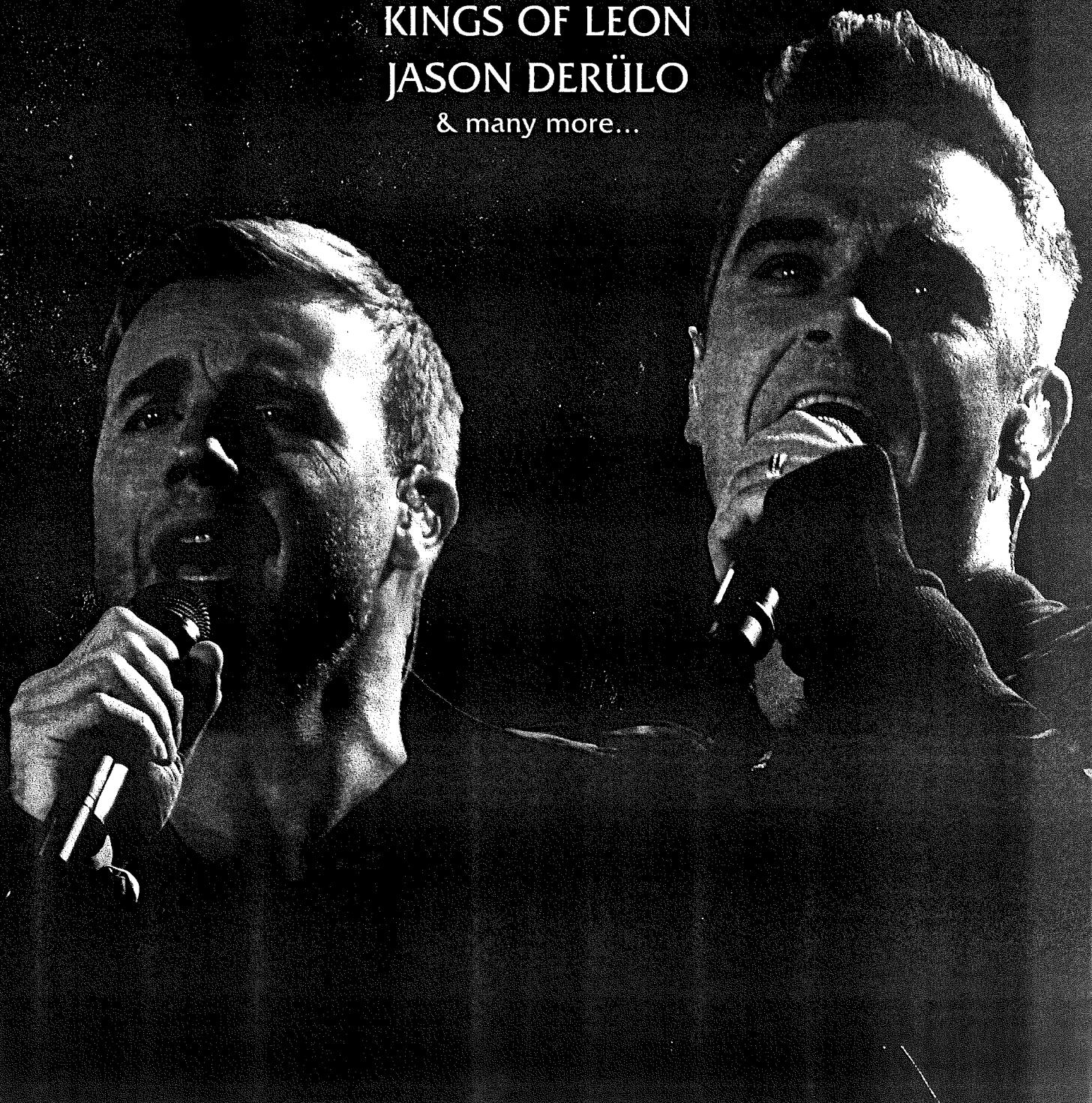
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Owl City  
**Fireflies**

Words & Music by Adam Young

$\text{♩} = 96$

N.C.

The musical score consists of three staves of piano sheet music. The top staff shows a treble clef, a key signature of two flats, and a 4/4 time signature. The middle staff shows a treble clef and a key signature of one flat. The bottom staff shows a bass clef and a key signature of one flat. The music features various note patterns, including eighth and sixteenth notes, and rests. The tempo is indicated as  $\text{♩} = 96$ . The section is labeled "N.C." (No伴奏). The lyrics begin on the second page:

1. You would not be - lieve your eyes if ten mil - lion fire - flies  
2. 'Cause I'd get a thou - sand hugs from ten thou-sand light - ning bugs

lit up the world as I fell a - sleep.  
as they tried to teach me how to dance;

'Cause they'd fill the o - pen air  
a fox trot a-bove my head,

and leave tear-drops ev 'ry - where. You'd think me rude but I would just stand and  
a sock hop be -neath my bed, a dis - co ball that's just hang - ing by a

1.



stare.  
thread.

I'd like to make my-self be-lieve

that pla-net earth



— turns slow - ly. It's hard to say that I'd rath - er stay a -

A<sup>b</sup>



B<sup>b</sup>



Cm



A<sup>b</sup>



E<sup>b</sup>



F



- wake when I'm a - sleep. 'Cause ev -'ry-thing is nev-er as it seems.

2.

A<sup>b</sup>



Cm



B<sup>b</sup>



A<sup>b</sup>



E<sup>b</sup>



I'd like to make my-self be-lieve

that pla-net earth

turns

Gm



A<sup>b</sup>



E<sup>b</sup>



A<sup>b</sup>



B<sup>b</sup>



Cm



slow - ly.

It's hard to say that I'd rath-er stay a - wake when I'm a - sleep. 'Cause



N.C.

ev'-ry-thing is nev-er as it seems.

when I fall a - sleep.



Leave my door o - pen just a crack (Please take me a - way from



here.)'cause I feel like such an in-som - ni - ac. (Please take me a - way from



here.) Why do I tire of count - ing sheep (Please take me a - way from



N.C.

here.)when I'm far too ti - red to fall a - sleep?



To ten mil - lion fire - flies I'm weird 'cause I hate good - byes.



I got mist - y eyes as they said fare - well.



But I'll know where sev'ral are if my dreams get real bi - zarre, 'cause I



N.C.

— saved a few — and I — keep them in a jar.—



I'd like to make... my-self be-lieve.—

that pla-net earth—

turns



slow -

ly.

It's hard to say—that I'd rath-er stay a - wake when I'm a - sleep.

'Cause



ev - ry - thing is

nev - er as—

it seems—

when I fall a -




  
 - sleep. I'd like to make my - self be - lieve. — that pla - net Earth\_





  
 turns slow - - ly. It's





  
 hard to say that I'd rath - er stay a - wake when I'm a - sleep. 'Cause




  
 ev - 'ry - thing is nev - er as it seems when I fall a -



- sleep. I'd like to make my - self be - lieve\_\_\_\_ that pla - net Earth\_



— turns slow - ly. It's hard to say\_\_\_\_ that I'd rath - er stay a -



- wake when I'm\_\_\_\_ a - sleep.

Be - cause my dreams are burst-ing at\_\_\_\_ the seams.



The Script  
**For The First Time**

Words & Music by Mark Sheehan & Daniel O'Donoghue

$\text{♩} = 88$



She's all laid up in bed with a bro - ken heart, while

F#m/G#



I'm drink-ing Jack all a lone in my lo cal bar.

And we don't know how,

F#m(add9)



— how we got in to this mad si - tu - a - tion, on - ly do - in' things out of frus - tra - tion.

D



Try- in' to make it work, but man, these times are hard.

1. She

8

needs me now but I can't seem to find the time.

I got a  
while

2. She's in line at the dole with her head held high,

F#m/G#

new job now on the un-em - ploy - ment line.

And we don't know how,  
I just lost my job but did - n't lose my fight.

And we both know how,

F#m(add9)

— how we got in - to this mess, is it God's test?  
— how we're gon-na make it work when it hurts, whenSome-one help us 'cause we're do - in' our best.  
} you pick your-self up you get kicked to the dirt.

D



Try- in' to make it work, but man, these times are hard.

But we're gon-na start by

8

F#m<sup>7</sup>

Dadd9



drink - ing old cheap bot-tles of wine,

sit talk - in' up all night.

A  
E sus<sup>4</sup>  

— now got the feel - ing that we're meet - ing for the first time..

A  
A/G<sup>#</sup>  

Ooh.

Ooh.

F#m<sup>7</sup>  

Ooh.

Dmaj<sup>7</sup>  

1.

2.

F#m7



Dadd9



Drink - ing old cheap bot - tles of wine, sit talk - in' up all night.

A



E



Say - in' things we have - n't for a while.

We're

F#m7



Dadd9



smil - ing but we're close to tears.

E - ven af - ter all these years, we just

A

E<sup>5</sup>

— now got the feel - ing that we're meet - ing for the first time..

A  

  
 Ooh.  
 A/G#
 
 Ooh.  
 F#m7  

 Ooh.  
 Dmaj7  

 Just now got the feel - ing that we're meet - ing for the first time. Oh, these times are hard.  
 A/G#
 
 Yeah, they're mak-ing us cra - zy. Don't give up on me ba - by.  



F#m<sup>7</sup>Dmaj<sup>7</sup>

Oh, these times are hard. Yeah, they're mak-ing us cra - zy. Don't give up on me ba-

8

A



- by. Oh, these times are hard. Yeah, they're mak-ing us cra-

8

A/G#

F#m<sup>7</sup>

- zy. Don't give up on me ba - by. Oh, these times are hard..

8

Dmaj<sup>7</sup>E7sus<sup>4</sup> rit.

A



Yeah, they're mak-ing us cra - zy. Don't give up on me ba - by.

8

Bruno Mars

# Just The Way You Are (Amazing)

Words & Music by Peter Hernandez, Philip Lawrence,  
Ari Levine, Khari Cain & Khalil Walton

$\text{♩} = 120$



Dm



(Ah,

ah,

ah,

ah,

B $\flat$



ah,

ah,

ah.)

1. Oh,

her eyes, her eyes make the stars look like they're not shin-ing. Her hair, her hair falls

Dm



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per - fect - ly\_\_\_\_ with - out her try - ing.

She's so beau - ti - ful\_\_\_\_



and I tell her ev - 'ry\_\_\_\_ day.\_\_\_\_\_

Yeah,-

I know, I know\_\_\_\_ when I com - pli - ment\_\_\_\_ her she won't be - lieve me.



And it's so, it's so\_\_\_\_ sad to think that she\_\_\_\_ don't see\_\_\_\_ what I see.

B<sup>b</sup>

F

F

When I see your face,

Dm

there's not a thing that I would change 'cause you're a - maz-

B<sup>b</sup>

F

- ing just the way you are.

And when you smile, — the whole world stops...  
 Dm  B♭ 

— and stares... for a while. — 'Cause girl you're a - maz - ing just...  
 F 

— the way you are. — Yeah.

2. Her lips, her lips... I could kiss them all day if she'd let me.

Dm



Her laugh, her laugh, she hates, but I think it's so sex - y.

B♭

She's so beau - ti - ful and I tell her ev - 'ry

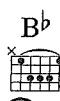
F

— day. Oh you know, you know, you know I'd nev - er

Dm



ask you to change.. If per-fect's what you're search-ing for then just stay the same.. So—



B<sup>b</sup>

— don't e - ven both - er ask - ing if\_\_\_\_ you look o - kay,\_\_\_\_ you know I'll



say:

When I see your face,

Dm



there's not a thing\_\_\_\_ that I\_\_\_\_ would change\_\_\_\_ 'cause you're a - maz-



- ing\_\_\_\_ just\_\_\_\_ the way\_\_\_\_ you are\_\_\_\_

And when you smile,

the whole world stops.

Dm  


B♭  


— and stares for a while. — 'Cause girl, you're a - maz - ing just

F  


— the way you are. — The way you are,

Dm  


the way you are,

B♭



girl, you're a - maz - ing just the way you are...

F



When I see your face,

Dm



there's not a thing that I would change

B♭



'cause you're a - maz - ing just

F  


— the way— you are. — And when you smile,—



Dm  


— the whole world stops— and stares— for a while.—



B♭  


— 'Cause girl, you're a - maz - ing just—



F  


— the way— you are. — Yeah.—



Enrique Iglesias feat. Pitbull

# I Like It

Words & Music by Nadir Khayat, Enrique Iglesias,  
Lionel Richie & Armando Perez

Original key: A♭ major

♩ = 130



Sheet music for the first section of "I Like It". The music is in 4/4 time with a key signature of one sharp (F#). The vocal part consists of eighth-note chords. The piano part provides harmonic support. The bass line is also present. The section ends with a spoken line.



One love, one love!

*Spoken: Enrique Iglesias,*

Sheet music for the spoken section and Pitbull's line. The vocal part continues with eighth-note chords. The piano part provides harmonic support. The bass line is also present. The section ends with a spoken line.



*Pitbull; ya'll know what time it is.*

Go, go, go D. J.

Sheet music for Pitbull's line and the end of the section. The vocal part continues with eighth-note chords. The piano part provides harmonic support. The bass line is also present. The section ends with a spoken line.



Go, go, go D. J. Go, go, go D. J. Club is on fire.— 1. Oh,



girl, please ex - cuse me if I'm com - in' to you strong, but to-night is the night we can  
(2.) girl, please ex - cuse me if I'm mis - be - hav - in', oh. I'm try'n' to keep my hands off, but you're



real - ly let go. My girl-friend's out - ta town and I'm all a - lone. Your  
beg - ging me for more. Round, round, round give a low, low, low. Let the



boy-friend's on va - ca - tion and he does - n't have to know. No.  
time, time, pass 'cause we're nev - er get - tin' old. No.

Oh, oh, oh—  
Oh, oh, oh—

F Am G  
 No - one can do the things I'm gon - na wan - na do to you. No.  
 No - one can do it bet - ter, turn a - round I'll give you more. No.

F Am G  
 Oh, oh. } Oh, oh. } Oh, shout a - loud, scream a - loud,

G N.C. G F  
 let me hear you go. Ba - by, I like it, the way you move on the floor. Ba - by, I

Am G  
 like it. Come on and give me some more.. Oh, yes I like it. Scream-ing like

F

Am

G

1.

nev-er be-fore.. Ba-by, I like it. I, I, I like it.

Par - ty, ka-ra-mu,

F

Am

G

fi - es - ta, for - ev - er.

2. Oh,

2.

G

F

Come D. J. That's my D. J. I'm a Mi-am - i boy,— you know how we play.

Am

G

I ain't play- in' with you but I wan-na play with you. Give me, got— me good. Now watch me.

F



It's a diff -'rent spe - cies. Look at me in D. C. let's par - ty on the White House lawn.

Am



G



Ti - ger Woods times Jes - se James\_ e -quals Pit - bull all night long. Pick up Ba -

F



-rack and Mi - chelle, let 'em know that it's on.

Pa' fue - ra!

Pa' la cal - le!

Am



G



Da - le ma - mi - ta ti - ra-me\_e-se bai - le!

Da - le ma - mi - ta ti - ra-me\_e-se bai - le!



I see you watch- in' me,\_\_\_\_ you see me watch- in' you.\_\_\_\_ I love the way you move,\_\_\_\_



N.C.



I like them things you do, like. Don't stop ba - by, don't\_\_\_\_ stop ba - by.



Just keep on shak - ing a - long.\_\_\_\_\_ I



won't stop ba - by, won't\_\_\_\_ stop ba - by, un - til you get e - nough...\_

G  

  
 Par - ty, ka - ra - mu,

F  

  
 Am  

  
 G  

  
 fi - es - ta, for-ev - er. Ba - by, I

G  

  
 F  

  
 Am  

  
 like it,—— the way you move on the floor... Ba - by, I like it. Come on and

G  

  
 F  

  
 give me some more... Oh, yes I like it.—— Scream-ing like nev - er be - fore... Ba - by, I

Am  

  
 like it. I, I, I like it. Ba - by, I like it.

1. G  

  
 like it. I, I, I like it. Ba - by, I like it.

2. G  

  
 like it. I, I, I like it. Ba - by, I like it.

G  

  
 Oh, yes I like it.  
*Vocal ad lib.*

Am  

  
 Oh, yes I like it.

G  

  
 Oh, yes I like it.

F  

  
 Oh, yes I like it.

Am  

  
 Oh, yes I like it.

G  

  
*Repeat to fade*

Oh, yes I like it.

F  

  
 Oh, yes I like it.

Am  

  
 Oh, yes I like it.

G  

  
 Oh, yes I like it.

Brandon Flowers

# Only The Young

Words & Music by Brandon Flowers

Original key: F# major

$\text{♩} = 96$



1. Look back in si - lence.

The cra - dle of your whole life.

There in the dis - tance.

Los - ing its great - est prize..

Nothing is eas - y.

Nothing is sac - red, why?\_

Nothing is sac - red, why?



Where did the bow break?

It hap-pened be - fore your time.. And there were peo -



- ple there, love - ly as you've ev - er cared.. To - night..



Ba - by you can start a-gain, laugh-ing in the o - pen air, have your-self an - oth -



- er dream..

To-night..

Ba - by, we can start a-gain.

F C C/B Am G

On - ly the young can break a-way, break a-way. Lost when the wind blows, on your own, oh.

F C C/B Am G

On - ly the young can break a-way, break a-way. Lost when the wind blows, on your own, oh.

F C Cadd9/B Am G

To Coda ♪

F C Cadd9/B Am G



2. Moth-er it's cold here.

Fa-ther, thy will be done.



Thun-der and light - ning

are crash-ing down.

They got me on the



run,

di-rect me to the sun.

Re-demp-tion keeps my cov-ers clean.

To-night..



*D.S. al Coda*

Ba - by, we can start a - gain.

 **Coda**

Am

G

C

F

Am

G

C

F

And the sun will shine a- gain.

And the sun will shine a - gain.

Dm

Em

Am

G

Dm

F

Are you look-ing for the sign?—

Or are you caught up in the love light?

F

C

Cadd<sup>9</sup>/B

Am

G

(Ha, ha, ha, ha, ha.)

F

C

Cadd<sup>9</sup>/B

Am

G

(Ha, ha, ha, ha, ha.)

Guitar tablature showing chords F, C, C/B, Am, and G over a sixteenth-note bass line. The chords are indicated above the strings, and the bass line is shown below.

On - ly the young can break a-way, break a-way. Lost when the wind blows, on your own, oh\_\_\_\_\_

A musical score for two staves. The top staff consists of five measures of music for a treble clef instrument, featuring eighth-note patterns and rests. The bottom staff consists of four measures of music for a bass clef instrument, also featuring eighth-note patterns and rests. The music is set against a background of vertical grid lines.

Guitar tablature for the first section of the solo, showing chords F, C, C/B, Am, and G, followed by a repeating melodic pattern.

On - ly the young can break a-way, break a-way. Lost when the wind blows, on your own, oh\_\_\_\_\_

Guitar tablature for the first section of the solo, showing chords F, C, Em<sup>7</sup>, Am, and G. The tab includes a fretboard diagram for each chord and a corresponding musical staff below it.

On - ly the young can Lost when the wind blows.

A musical score for two voices. The top staff shows a soprano line with lyrics: "On - y the young can..." followed by a repeat sign, and "Lost when the wild grow". The bottom staff shows an alto line. Both staves feature a mix of eighth and sixteenth note patterns, primarily in common time.

Guitar tablature showing chords F, C, Em7, Am, and G. The F chord has a 6th string muted. The C chord has an open 6th string. The Em7 chord has an open 5th string. The Am chord has an open 5th string. The G chord has an open 5th string.

On — by the young — can — (Ha — ha — ha — ha) — Lost — when the wind — blows

A musical score for two voices and piano. The vocal parts are in common time, while the piano part is in 6/8 time. The vocal line consists of eighth-note chords and sustained notes. The piano part features eighth-note chords and sixteenth-note patterns.

I Am Kloot

# Proof

Words & Music by John Bramwell, Andrew Hargreaves  
& Peter Jobson

$J = 110$



A musical score for two voices (soprano and bass) and a guitar. The vocal parts are in 4/4 time with a key signature of four sharps. The guitar part shows chords E, B/D#, and C#m. The vocal melody consists of eighth and sixteenth notes, with lyrics starting in the next section.



Hey, could you stand an-oth - er drink? I'm bet-ter when I don't

A continuation of the musical score. The vocal parts are in 4/4 time with a key signature of four sharps. The guitar part shows chords B, E, and B/D#. The vocal melody continues with eighth and sixteenth notes.



think.

It seems to get me through.

A continuation of the musical score. The vocal parts are in 4/4 time with a key signature of four sharps. The guitar part shows chords C#m and B. The vocal melody continues with eighth and sixteenth notes.



Say, d'you wan-na spin an-oth-er line, like we had a good



time, not that I need proof.

Swell, we're liv-ing in a ho-



-tel and some-one's ring - ing my bell in a room with-out a view..



Hey,

heard you read an-oth-er

B/D<sup>#</sup>  

 C<sup>#</sup>m  

 Pause 1° only

book. Should I take an-oth - er look? Who am I with-out

E  

 B/D<sup>#</sup>  

 C<sup>#</sup>m  

 you? A - hoo,

B  

 E  

 ah, a - hoo.

B/D<sup>#</sup>  

 C<sup>#</sup>m  

 B  

 Ah, ah.

1

G<sup>#</sup><sub>m</sub>



E

2.

C<sup>#</sup>m



B

Kings Of Leon  
**Sex On Fire**

Words & Music by Caleb Followill, Nathan Followill,  
Jared Followill & Matthew Followill

$\text{♩} = 150$

N.C.

The musical score consists of five staves of music. The top staff is for the piano, showing a treble clef and a bass clef, both in a key signature of four sharps (F# major). The tempo is marked as  $\text{♩} = 150$ . The first section is labeled "N.C." (No伴奏). The second section begins with a guitar chord diagram for C#m, followed by a bass clef and a key signature of one sharp (G major). The third section begins with a guitar chord diagram for E, followed by a bass clef and a key signature of no sharps or flats. The fourth section begins with a guitar chord diagram for C#m, followed by a bass clef and a key signature of four sharps. The lyrics "1. Lay where you're lay -" are written above the fourth staff. The fifth staff continues the piano and guitar parts in the same key signature as the fourth staff.

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E<sup>5</sup>  
xxx

- ing,  
(2.) - ley,  
(3.) - ver,

don't make a sound.  
the break-ing of day.  
rat - tl - ing bones.

C<sup>#</sup>m  
x---4fr

I know they're watch - ing,  
The head while I'm driv - ing,  
I can just taste it,  
they're watch -  
I'm driv -  
taste

E  
x---

- ing.  
- ing.  
— it.

All the com - mo - tion,  
Soft lips are o - pen,  
If it's not for - ev - er,

the kid - die like play, \_\_\_\_\_  
 the knuck-les are pale, \_\_\_\_\_  
 if it's just to - night, \_\_\_\_\_  
 it has peo - ple talk -  
 feels like you're dy -  
 oh, it's still the great -

C<sup>#</sup>m  

 4fr

- ing, they're talk - ing.  
 - ing, you're dy - ing.  
 - est, the great - est, the great - est.




 You, \_\_\_\_\_ your sex is on fire.\_\_\_\_\_

C<sup>#</sup>m<sup>7</sup>  


Amaj<sup>9</sup>  


To Coda ♪

1.

2. The dark of the al -

E<sup>5</sup>  


Con - sumed

C<sup>#</sup>m<sup>7</sup>  


Emaj<sup>7</sup>  


E  


with what's to trans - pire.

Amaj<sup>9</sup>  


D.S. al Coda

3. Hot as a fe -

*Coda*

Amaj<sup>9</sup>

E

You, \_\_\_\_\_ your

C♯m<sup>7</sup>

xoo 4fr

sex is on fire. \_\_\_\_\_ Ah.

E<sup>5</sup>

Emaj<sup>7</sup>

Con-sumed \_\_\_\_\_ with

E

xoo

C♯m<sup>7</sup>

xoo 4fr

Amaj<sup>9</sup>

xo

what's to trans-pire. \_\_\_\_\_

E<sup>5</sup>

Emaj<sup>7</sup>

E

You,

your sex is on fire.

C♯m<sup>7</sup>  
x ooo 4fr

Amaj<sup>9</sup>  
x o

Con-sumed

E<sup>5</sup>  
x ooo

Emaj<sup>7</sup>

E  
ooo

with what's to trans-pire.

C♯m<sup>7</sup>  
x ooo 4fr

Amaj<sup>9</sup>  
x o

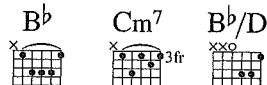
E  
ooo

Robbie Williams & Gary Barlow

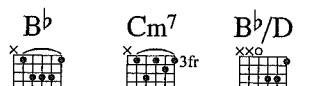
# Shame

Words & Music by Robbie Williams & Gary Barlow

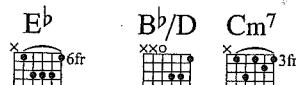
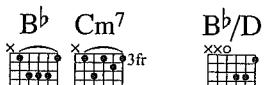
$\text{J.} = 32$



Musical score for the first section of "Shame". The score consists of two staves. The top staff is in treble clef, 6/4 time, and the bottom staff is in bass clef, 6/4 time. The music features eighth-note patterns. Chords are indicated above the staves: B♭, Cm⁷, B♭/D, E♭, B♭/D, and Cm⁷.



Musical score for the second section of "Shame". The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music continues with eighth-note patterns. Chords are indicated above the staves: B♭, Cm⁷, B♭/D, E♭, B♭/D, and Cm⁷.



1. Well there's three ver-sions of this sto-ry, mine and yours and then the truth.

Musical score for the third section of "Shame". The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music includes eighth-note patterns and rests. Chords are indicated above the staves: B♭, Cm⁷, B♭/D, E♭, B♭/D, and Cm⁷.

B<sup>♭</sup> Cm<sup>7</sup> B<sup>♭</sup>/D E<sup>♭</sup> B<sup>♭</sup>/D C<sup>7</sup>  

 B<sup>♭</sup> Cm<sup>7</sup> B<sup>♭</sup>/D E<sup>♭</sup> B<sup>♭</sup>/D C<sup>7</sup>

And we can put it down to cir - cum - stance, our child-hood then our youth..

F<sup>7</sup> Gm  

 F<sup>7</sup> Gm

Out of some sen - ti - men - tal gain I want-ed you to feel my pain,

B<sup>♭</sup> Cm<sup>7</sup> B<sup>♭</sup>/D E<sup>♭</sup> Cm<sup>7</sup> B<sup>♭</sup>/D

— but it came back re - turn to send - er.

E<sup>♭</sup> B<sup>♭</sup> Cm<sup>7</sup> B<sup>♭</sup>/D

I read your mind and tried to call, my tears could fill the Al - bert Hall..

F<sup>7</sup> Gm  

 F<sup>7</sup> Gm



— Is this the sound of sweet sur-ren - der? \_\_\_\_\_ What a shame we



nev - er list - ened. \_\_\_\_\_

I told you through the tel - e - vi - sion. \_\_\_\_\_



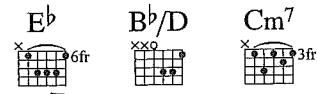
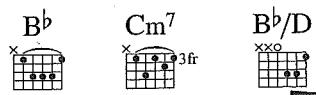
And all that went a - way was the price we paid.

Peo-ple spend a

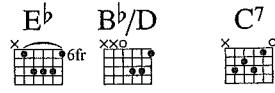
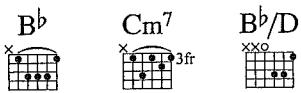


life - time this way. \_\_\_\_\_

Oh what a shame. \_\_\_\_\_



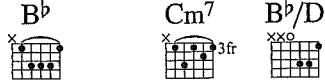
2. So I got bu-sy throw-ing ev'-ry-bod - y un-der-neath the bus... Oh...



And with your post-er thir-ty foot high at the back of Toys 'R' Us.



I wrote a let - ter in my mind, but the words were so un - kind,-



a - bout a man I can't re - mem - ber.

F7

Gm



I don't re - call the rea - sons why, I must have meant them at the time...

— Is this the sound of sweet sur-ren - der? — What a shame we

nev - er list - ened...

I told you through the tel - e - vi - sion...

And all that went a - way was the price we paid.

Peo-ple spend a

Gm  
x o o 3fr

C  
x o o

Gm  
x o o 3fr

life - time this way.

And that's how they stay.

C  
x o o

F  
x o o

B<sup>b</sup>  
x o o

G<sup>7</sup>  
x o o

C  
x o o

Oh what a shame.

Words come eas - y

Cm  
x o o 3fr

F<sup>7</sup>  
x o o

B<sup>b</sup>  
x o o

B<sup>b</sup>  
x o o

G<sup>7</sup>  
x o o

C  
x o o

Cm  
x o o 3fr

F(sus<sup>2</sup>)  
x o o

B<sup>b</sup>  
x o o

when they're true.

Words come

eas - y

when they're true.

B<sup>b</sup>  
x o o

Cm  
x o o 3fr

E<sup>b</sup>  
x o o 6fr

F  
x o o

So I got bus - y throw - ing ev - 'ry - bod - y un - der -neath the bus..



— And with your post-er thir - ty foot high at the back\_ of Toys 'R' Us. Now we can put it down\_ to



cir - cum - stance, our child - hood then our youth. . .

What a shame we



nev - er list - ened..

I told you through the tel - e - vi - sion..



And all\_ that went a - way was the price we paid.

Peo-ple spend a



life - time this way.

And that's how they stay.



Peo-ple spend a life - time this way.

Oh what a shame,



what a shame.



Ooh.

Such a shame, what a shame.

## Plan B

# She Said

Words & Music by Benjamin Ballance-Drew,  
Eric Appapoulay, Richard Cassell & Tom Goss

Original key: E♭ minor

$\text{♩} = 148$   $\text{♪} = \overline{\text{♩}}^3$

N.C.

(Mm mm, mm mm, mm mm, mm, mm mm, mm.)

(x x x x x x x x)

*Percussion*

*cont. sim.*

Mm mm, mm mm, mm mm mm, mm mm, mm.)



1, 3. She said "I love you boy, I love you so." — }  
 2. "But I love you boy, I love you so." — }

She said "I love you ba - by,

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B<sup>7</sup>

oh, oh, oh, oh, \_\_\_\_\_ oh."

Em



She said "I love you more than words can say."-

B<sup>7</sup>**To Coda II ♪**

She said "I love you ba - a - a - a - a - by."

**To Coda I ♪**

Em



Drums

Em



So I said—

“What you’re say-ing girl, it

B<sup>7</sup>

can’t be right.—

How can you be in love with me?—

Em



We on - ly just

met

to - night.”—

So she said—

 - - - "Boy, I loved you from the start.\_\_\_\_\_


 When I first heard 'Love Goes Down' - some-thing start - ed burn-ing


 in my heart."\_\_\_\_ I said "Stop this cra - zy


 talk,\_\_\_\_ and leave right

65

B

D.S. al Coda I

now and close the door."

She said

Coda I

Em

So now I'm up in the courts, plead-ing my case from the wit-ness box.  
'Cause she like the sound of my mu-sic,

which makes her a fan of my mu-sic.

Tell-ing the judge and the jur-y the same thing that I said to the cops  
'S'why 'Love Goes Down' makes her lose it, 'cause she can't sep-a-rate the man from the mu-sic.

B

on the day that I got ar-rest-ed  
And I'm say-ing all this in the stand

"I'm in-no-cent" I pro-test-ed  
while my girl cries tears in the gal-ler-y.

1.

She just feels re - ject - ed, had her heart bro - ken by some-one she's ob - sessed with.  
This has got big - ger than I ev - er could have planned,

8

G  
ooo

2.

like that song by the Zu - tons, 'Val - er - ie'. 'Cept the jur - y don't look like they're buy-ing it,

8

B  
x

this is mak - ing me ner - vous. Arms crossed, screwed face, like I'm try - ing it,

G  
ooo

their eyes fixed on me like I'm mur-der-ous. They wan-na lock me up



B

and throw a - way the key.

They wan - na send me down,

#8

e-ven though I told them she...



N.C.

Drums

*D.S. al Coda II*

 *Coda II*

B<sup>7</sup>



So I said "Then why the hell you got - ta treat me this way? —

Em

You don't know what love is. — You

B<sup>7</sup>

would-n't do this if you — did." —

rit.

N.C.

Esus<sup>4</sup>



No no no no. Oh.

B<sup>7</sup>

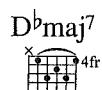
Coldplay  
Viva La Vida

Words & Music by Guy Berryman, Jon Buckland,  
Will Champion & Chris Martin

$\text{♩} = 139$



1. I used to



rule

the world.

Seas would rise when I gave the word. Now in the morn-ing I

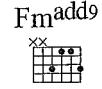


sleep

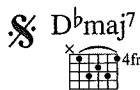
a - lone,

sweep the streets

I used to own.



2. I used to

roll  
(3.) wildthe dice,  
wind,feel  
blew down the doorsthe fear  
in my en - e - my's eyes.  
to let me in.

Fm

D<sup>b</sup>maj<sup>7</sup>E<sup>b7</sup>

Shat - tered Lis - tened as the crowd would sing,

would sing,

drums.

“Now the Peo - ple

A<sup>b</sup>

Fm

D<sup>b</sup>E<sup>b7</sup>old king is dead, long live the king.” One minute I held  
could-n’t be-lieve what I’d be - come. Rev - o - lu - tion - arthe key,  
ies waitnext the  
for myA<sup>b</sup>

Fm

D<sup>b</sup>maj<sup>7</sup>walls were closed on me and I dis - cov - ered that my cas - tles stand  
head on a sil - ver plate. Just a pup - pet on a lone - ly string.E<sup>b7</sup>A<sup>b</sup>

Fm

up - on pil - lars of salt and pil - lars of sand.  
Oh, who would ev - er wan-na be king? }

I

**D<sup>b</sup>maj<sup>7</sup>**

**E<sup>b</sup>7**

**A<sup>b</sup>**

**Fm<sup>9</sup>**

hear Je - ru - sa - lem bells — a - ring - ing. Ro - man Cav - al - ry choirs — are sing - ing.

**D<sup>b</sup>maj<sup>7</sup>**

**E<sup>b</sup>7**

**A<sup>b</sup>**

**Fm<sup>9</sup>**

Be my mir - ror, my sword — and shield. My mis - sion - ar - ies in a for - eign field.

**D<sup>b</sup>maj<sup>7</sup>**

**E<sup>b</sup>**

**A<sup>b</sup>/C**

For some rea - son I can't ex - plain, — { %, %% I once you'd gone there was  
know Saint Pe - ter won't call —

**Fm<sup>11</sup>**

**D<sup>b</sup>maj<sup>7</sup>**

**E<sup>b</sup>7**

nev - er, nev - er an hon - est word, — and that was  
my name. Nev - er an hon - est word, — but that was

A<sup>b</sup>maj<sup>9</sup>



Fm<sup>7</sup>



To Coda I

To Coda II

D<sup>b</sup>



when I ruled the world.  
when I ruled the world.

8

1.

Fm<sup>7</sup>

2.

Fm<sup>7</sup>

D.S. al Coda I

3. It was the wick-ed and

Coda I D<sup>b</sup>



Fm



Fm



D<sup>b</sup>



Fm



E<sup>b7</sup>



D<sup>b</sup>maj<sup>7</sup>  

  
 Oh.  
 E<sup>b</sup>7  

  
 Oh.  
 A<sup>b</sup>  

  
 Fm<sup>11</sup>  

  
 D<sup>b</sup>maj<sup>7</sup>  

  
 Oh.  
 E<sup>b</sup>7  

  
 A<sup>b</sup>  

  
 Fm<sup>11</sup>  

  
**D.S.S. al Coda II**  
 Oh.  
 Oh.  
 Ⓛ Coda II D<sup>b</sup>maj<sup>7</sup>  

  
 E<sup>b</sup>7  

  
 A<sup>b</sup>maj<sup>9</sup>  

  
 Fm  
  
*Repeat and fade*  
 Ooh.  





Jason Derülo

## What If

Words & Music by Jason Desrouleaux & Jonathan Rotem

Original key: A $\sharp$  minor

J = 85

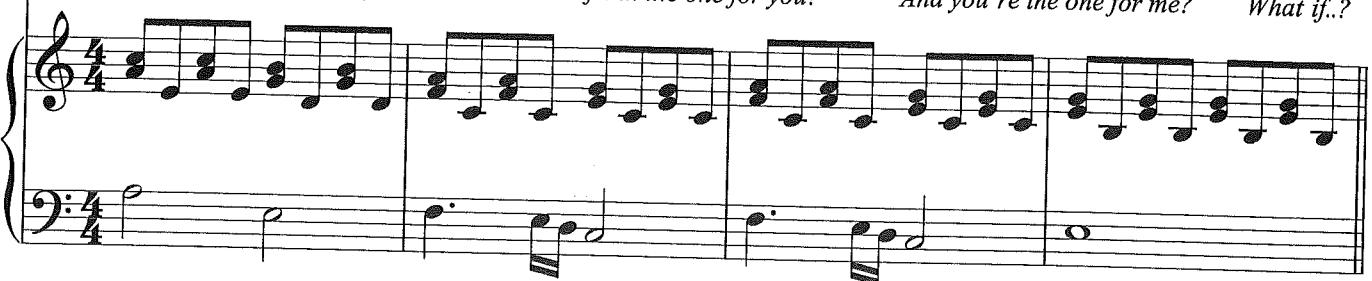


*Spoken: What if..?*

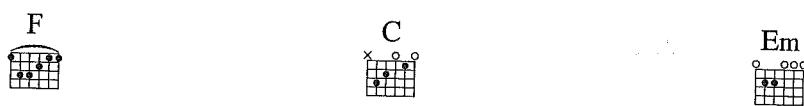
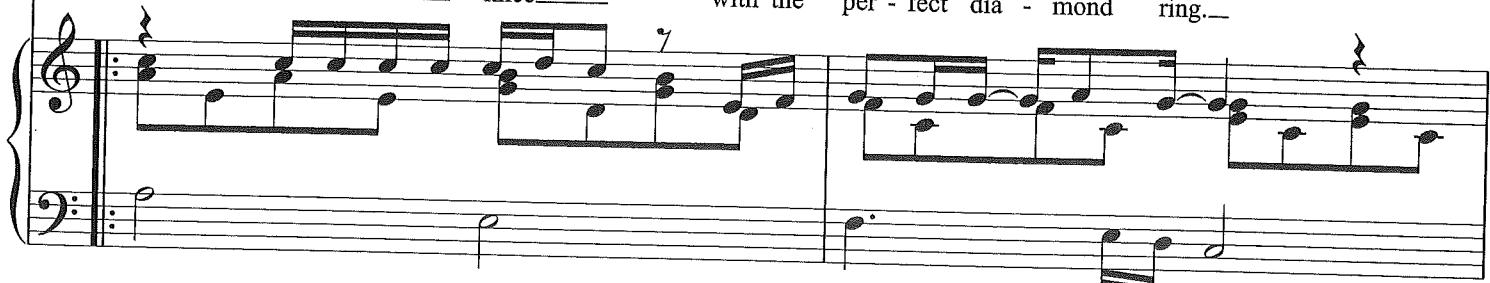
*What if I'm the one for you?*

And you've got the money.

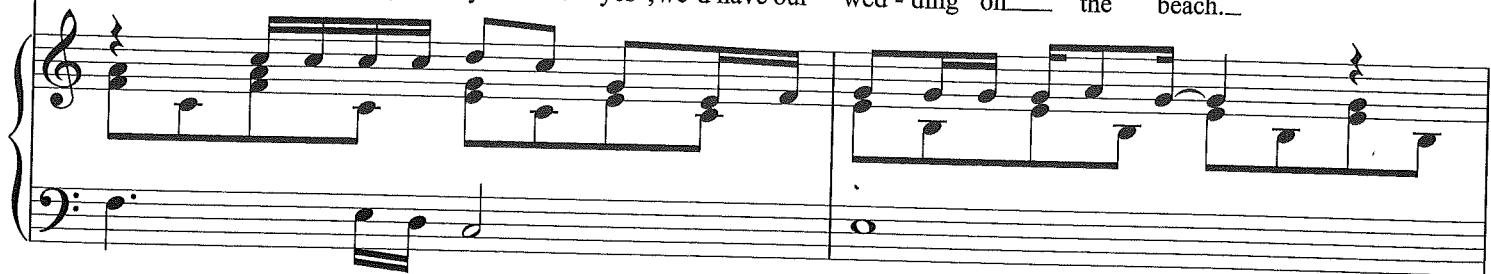
卷之三



1. If you are the one, \_\_\_\_\_ then us meet - ing here\_ is fate.  
2. Pic-ture me on one\_ knee\_\_\_\_\_ with the per - fect dia - mond ring.



Fu -ture with a dog named Red, buy a house with a fire - place.  
We just met, but if you said "yes", we'd have our wed - ding on the beach.





This is the first I've seen your face, but there's a chance we are soul - mates..  
It could hap - pen, raise three kids and we'd grow old, oh, so hap - pi - ly..

I  
I



know this might sound cra - zy 'cause you don't know my name.  
know this might sound cra - zy 'cause I don't know your name.



But we can't, we can't tell the fu - ture, no. But that's just the beau - ty



of the world we know.. So I'm-a say do - do, do-do, do-do, do-do. Ba - by, what if? -

F Am<sup>7</sup> G

1.

Am Em

F C F C Em

2.

F Em F

Don't know what to - mor - row brings but I'm still hop-ing that you are the one for me..

Am G/B F G

Oh, and what if I had you and what if you had me and ba-by, what's

E/G#  
x o o  
o o 2fr

Am  
x o o  
o o o

Em  
o o o  
o o o

the rea - son

we can't fall in love?

What if?\_

F C F C Em

(What if?)

What if?

(What if?)

What if?

Oh!

F C G Am F Am<sup>7</sup>

But we can't, we can't tell the fu -ture, no.

But that's just the beau -ty

G F C G Am

of the world we know..

So I'm-a say do - do, do-do,

do-do, do-do.

Ba -by, what if?\_

F Am<sup>7</sup> G  
 We all can say do - do, do - do, do - do, do - do. Ba - by, what if?  
 F C G Am F Am<sup>7</sup>  
 But we can't, we can't tell the fu -ture, no. But that's just the beau - ty  
 G F C G Am  
 of the world we know.. So I'm-a say do - do, do - do, do - do, do - do. Ba - by, what if?  
 N.C.  
 F Am<sup>7</sup> G  
 We all can say do - do, do - do, do - do, do - do. Ba - by, what if?

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**SHAME** Robbie Williams & Gary Barlow

**SHE SAID** Plan B

**VIVA LA VIDA** Coldplay

**WHAT IF** Jason Derülo

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